

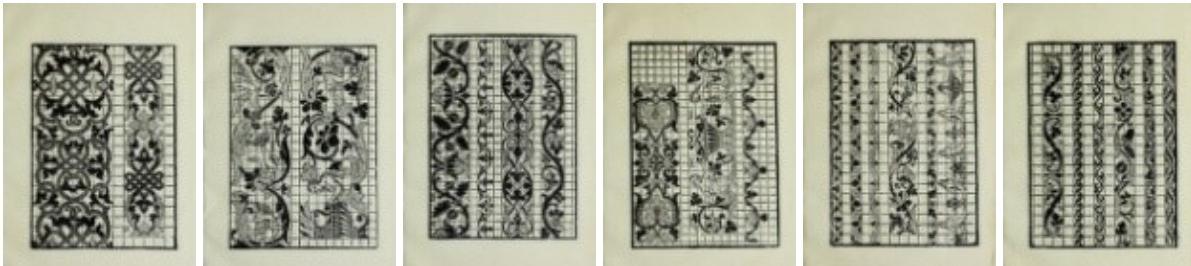
Charted Embroidery Patterns of the Renaissance

Valvassori, Giovanni Andrea. (after 1530) *Opera noua uniuersal intitulata corona di racammi: Doue le venerande donne & fanciulle trouaran[n]o di varie opere p[er] fare colari di camisiola & torniamenti di letti e[n]temelle di cuscini boccasini, schufioni, cord[e]lli di piu sorte, et molte opere p[er] reccam[m]atori & p[er] dipintore & p[er] oreuesi de le quale opere o vero esempi ciascuno le potra pore in opera seco[n]do el suo bisogno [1878 facsimile reprint].* Venezia: Organia [Originally published: Vineggia : Per Giovanni Andrea Vavassore detto Guadagnino]. Woodcut.

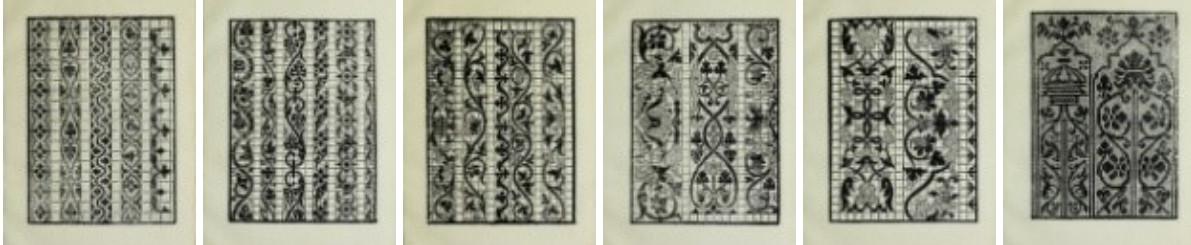
The Getty Research Institute, <https://www.archive.org/details/operanouauuers00valv>



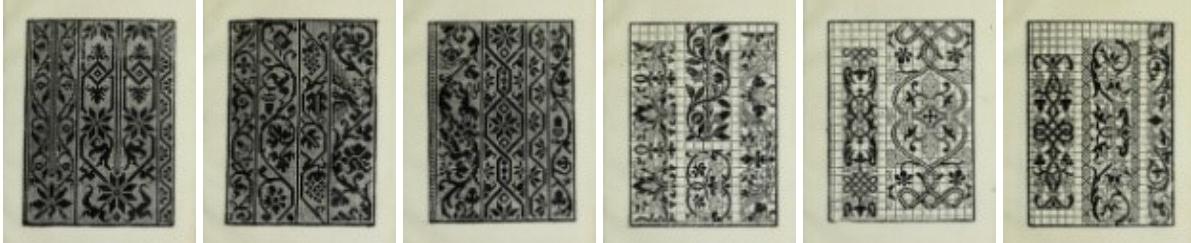
Plates
1-6



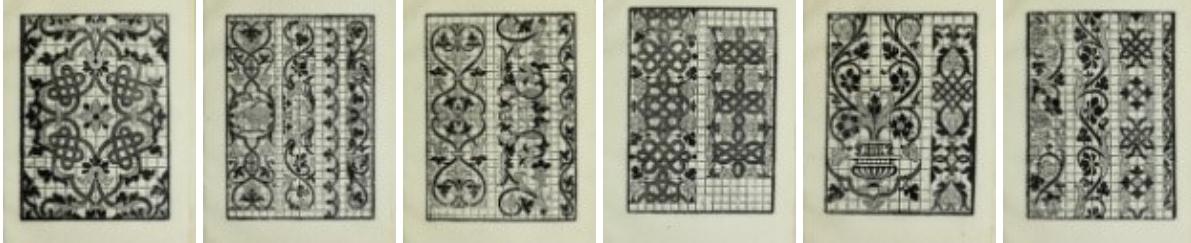
Plates
7-12



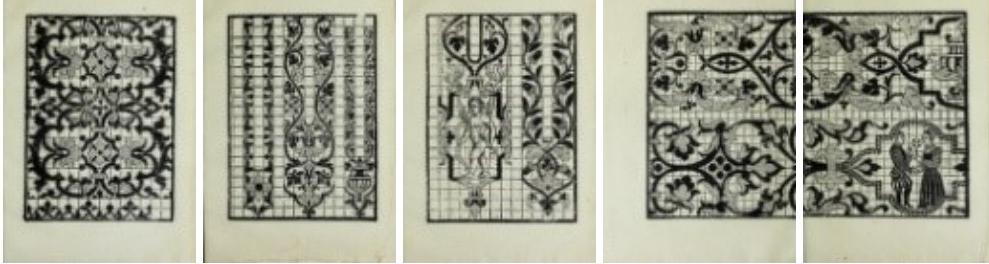
Plates
13-18



Plates
19-24



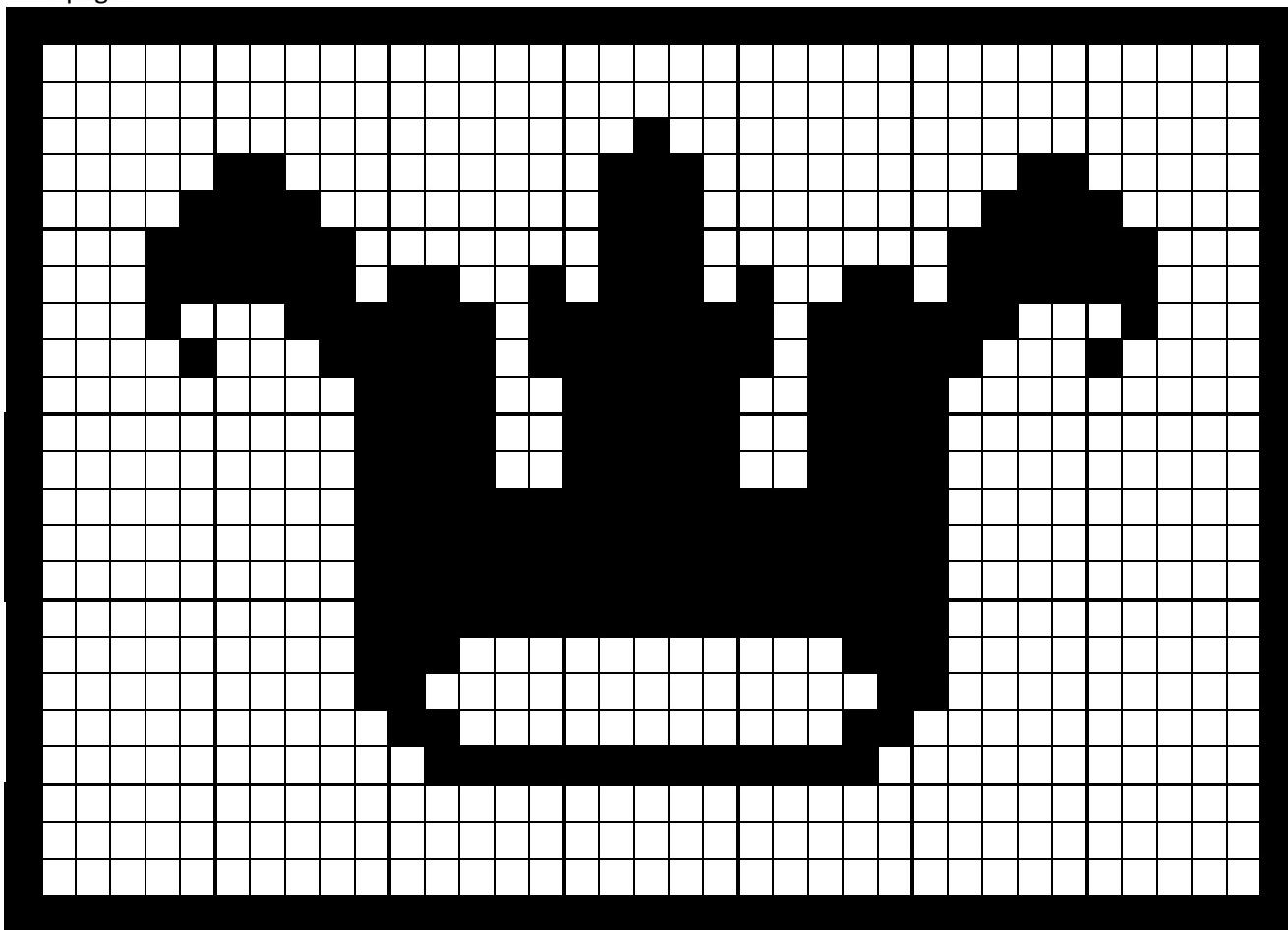
Plates
25-29



Giovanni Andrea Vavassore, sometimes called by Guadagnino (1) and whose last name may alternatively spelled Valvassore or Vavassori was a printer in Venice from around 1530 until 1572 (2). He is one of the earlier producers of lace and embroidery patterns books. He worked in Venice, a city known for both its lace and printing. This particular book has finely crafted designs for lacemaking, engraving and freehand work many of which can be attributed to a person identified as Master f (3). Master f signed engravings with an **f** but no patterns in this book are so marked.

There are just four pages of charted patterns, plates 12 through 15 and the picked pattern on the title page. These four plates may or may not be works designed by Master f. If they are not, this may explain the relative paucity of charted designs in this book. Of note, however is the style of these charted designs; these are uniquely long with definite ends, similar to designs one might see on Middle Eastern rugs or engravings on goblets and serving bowls. Most of the contemporary embroidery pattern books have more either squared or nature inspired motifs rather than these highly geometric designs.

Title page:



1. Witcombe, Christopher L. C. E. (2004). Copyright in the Renaissance : prints and the privilegio in sixteenth-century Venice and Rome (Studies in medieval and Reformation thought, 100). Leiden, North Holland: Brill.
2. Valvassori, Giovanni Andrea. Istituto Centrale per il Catalogo Unico - EDIT16
3. Byrne, Janet S. (1981). Renaissance ornament prints and drawings. New York, NY: Metropolitan Museum of Art.

Plate 12

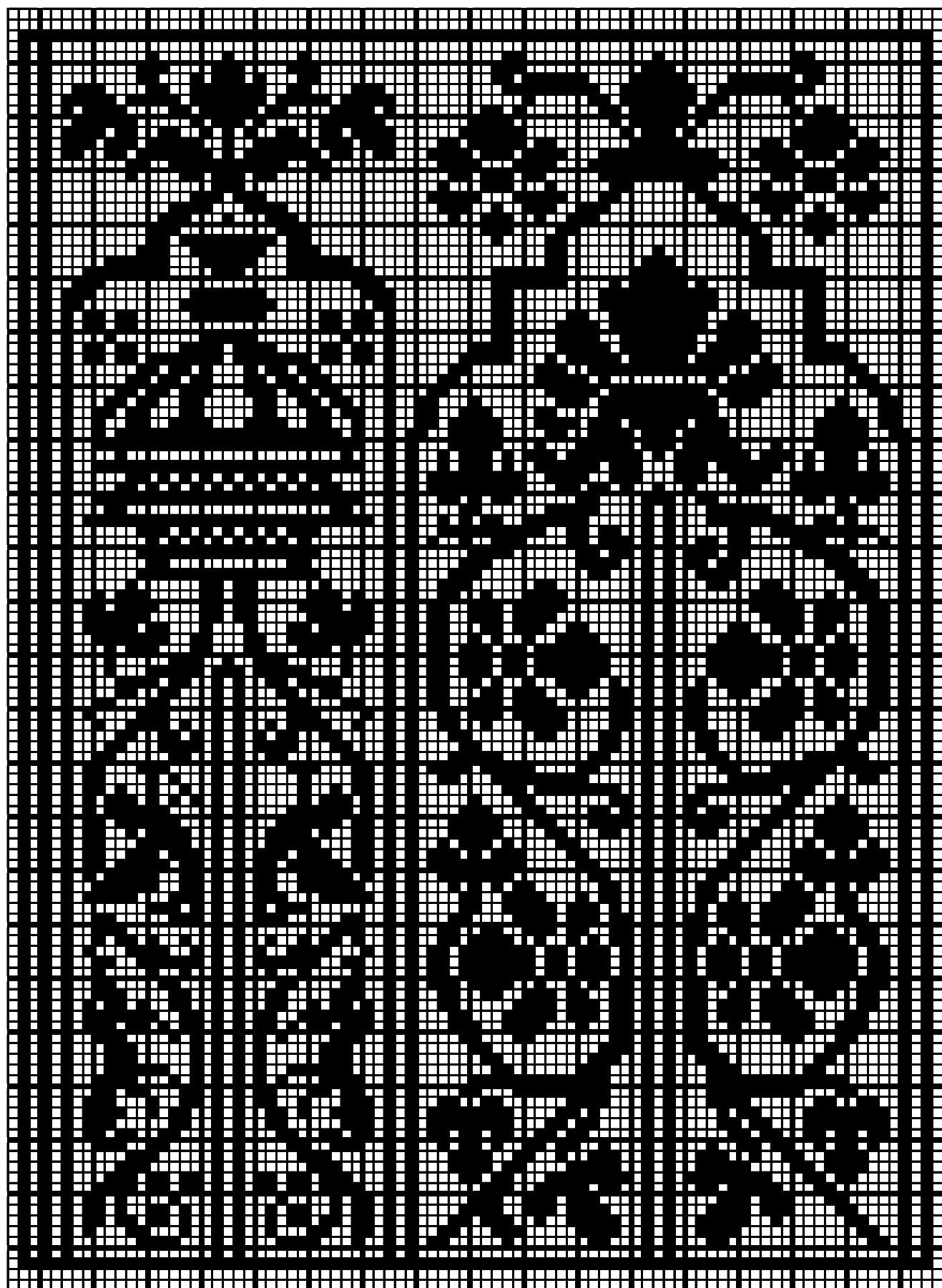


Plate 13

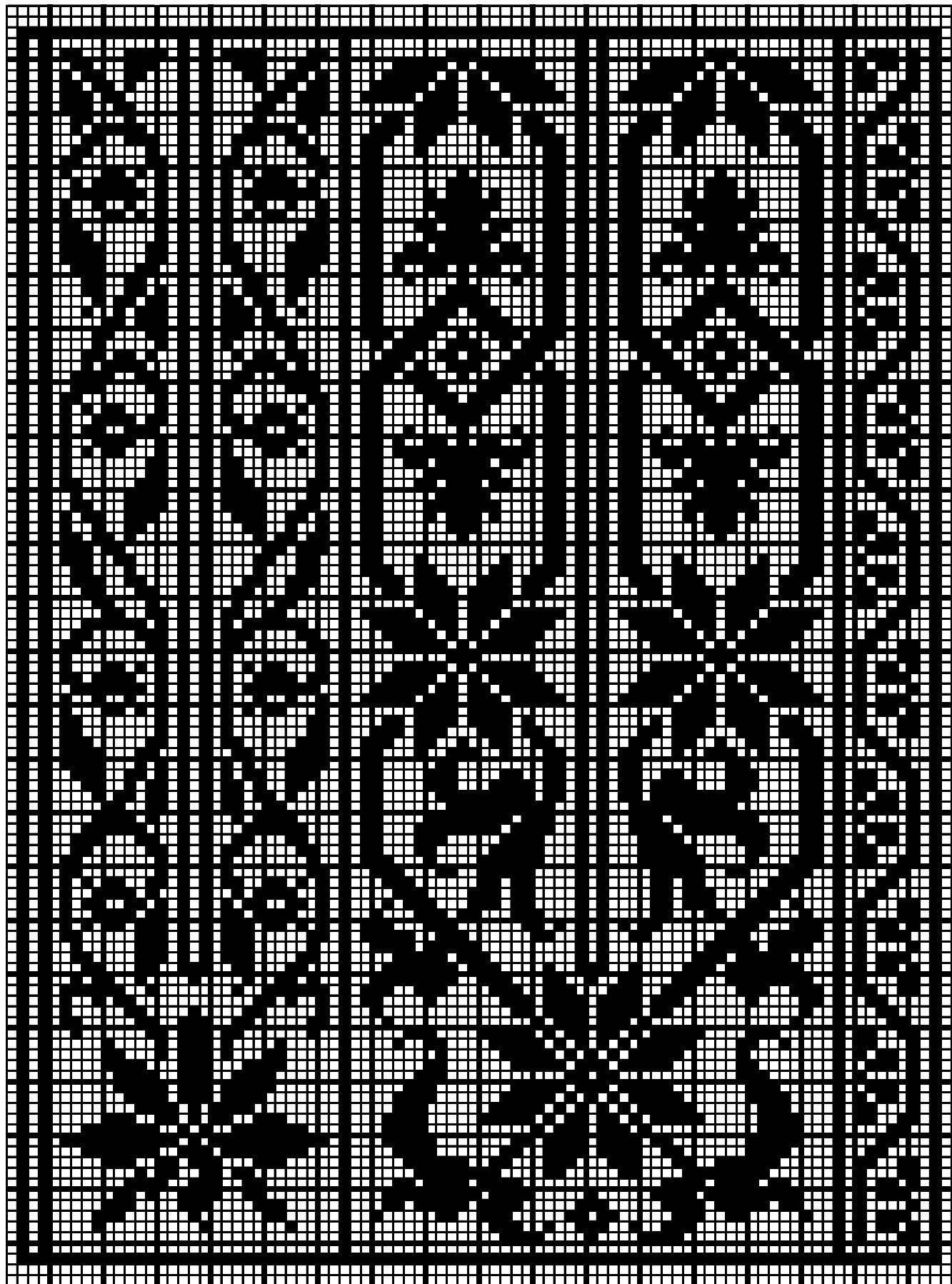


Plate 14

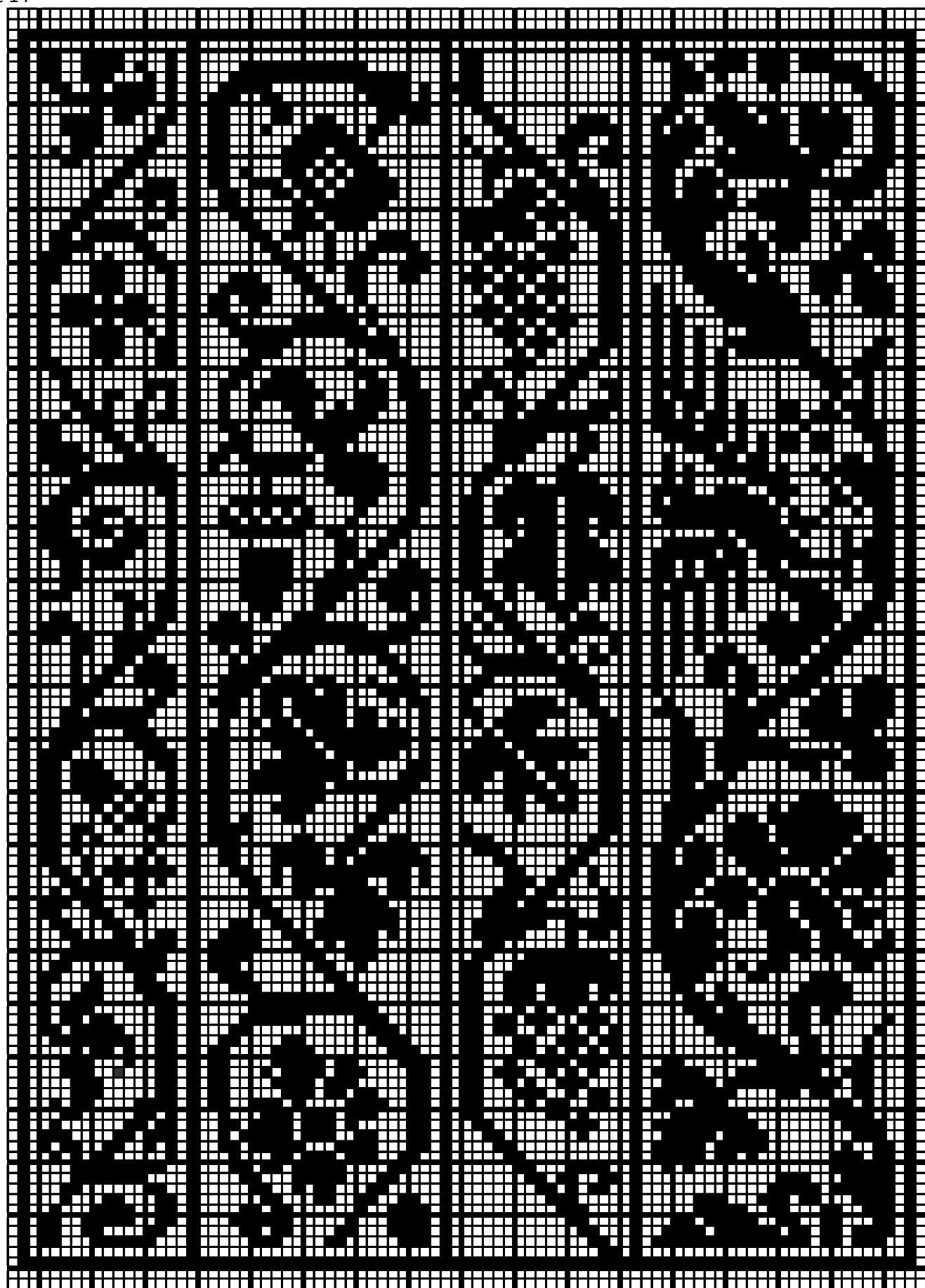


Plate 15

